

10 YEAR ANNIVERSARY ISSUE

# THE ARCHITECTS NEWSPAPER

## 19\_12.12.2012

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COURTESY PANORAMIC INTERESTS

### SAN FRANCISCO OKS MICRO APARTMENTS

## HOME SWEET SHOEBOX

Beating New York to the punch, San Francisco's Board of Supervisors last week voted to alter the city's building code to allow for a pilot program of so-called "micro apartments," meaning dwelling units as small as 150 square feet in living space, for a total of 220 square feet (including the kitchen and bathroom).

The move will allow for the construction of more than 375 of the tiny apartments in the City by the Bay, with an assessment of their impact to follow completion. Until now, San Francisco's building code allowed for apartments offering a minimum 220 square feet of living space. The ordinance, which proponents say will expand the tight housing market and help reduce the environmental impact of future development, still needs to be signed by Mayor Ed Lee.

"San Francisco has **continued on page 9**

DC AND FEDS STUDYING AMENDING CITY'S HEIGHT LIMIT

## RAISE THE ROOF?



DOUGTOWNE/FICKR

When Paul Goldberger gave the Vincent Scully Prize lecture in mid-November at the National Building Museum in Washington, D.C., he was pressed, during a question and

answer session, for his opinion on a hotly debated local matter: Should the "Height of Buildings Act," which limits D.C. building heights to 90 feet on **continued on page 4**

**SPECIAL ISSUE: 10 YEARS**  
AN LOOKS BACK AT THE LAST DECADE OF ARCHITECTURE AND FORWARD TO THE NEXT. PAGES 19-23. BEST HOLIDAY GIFTS FOR ARCHITECTS. SEE PAGES 12-15.

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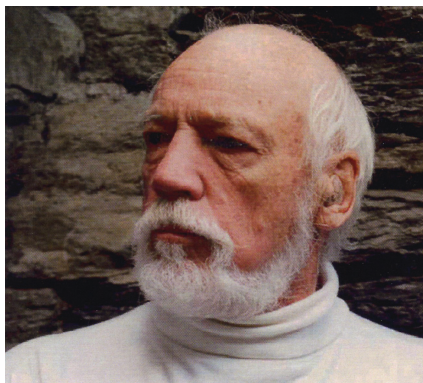
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COURTESY PHILIP JOHNSON GLASS HOUSE

## JOHN JOHANSEN 1986-2012

Today the weather, being inclement, I am wearing a John Johansen cast off: a heavy camel hair overcoat that just happens to fit me. Am I not, by so doing, attempting to conceal my own architectural inadequacies by adopting at least the outward appearance of his built projects, or instead, perhaps, by appropriating what he had himself **continued on page 8**



COURTESY CITY OF CHICAGO

### CHICAGO GREENS ITS MASSIVE STOCK OF VACANT LAND

## FOOD OASIS

Chicago's Englewood neighborhood could become the backbone of the nation's largest urban agriculture district: The city's planning commission is moving to approve an ambitious land-use plan that would reclaim some of the area's 11,000 vacant lots,

spanning 13 square miles.

Once home to the second busiest commercial intersection after downtown, the South Side neighborhood has lost nearly 70 percent of its population since 1960. Persistent poverty and gang violence have typically grabbed headlines there, but under Mayor Rahm Emanuel, more positive developments have appeared, such as urban farms breaking ground under the mayor's new urban agriculture ordinance.

Along the way, the **continued on page 10**



COURTESY SANAA

SEE AN'S DECADE-LONG TIMELINE. PAGES 19-23.

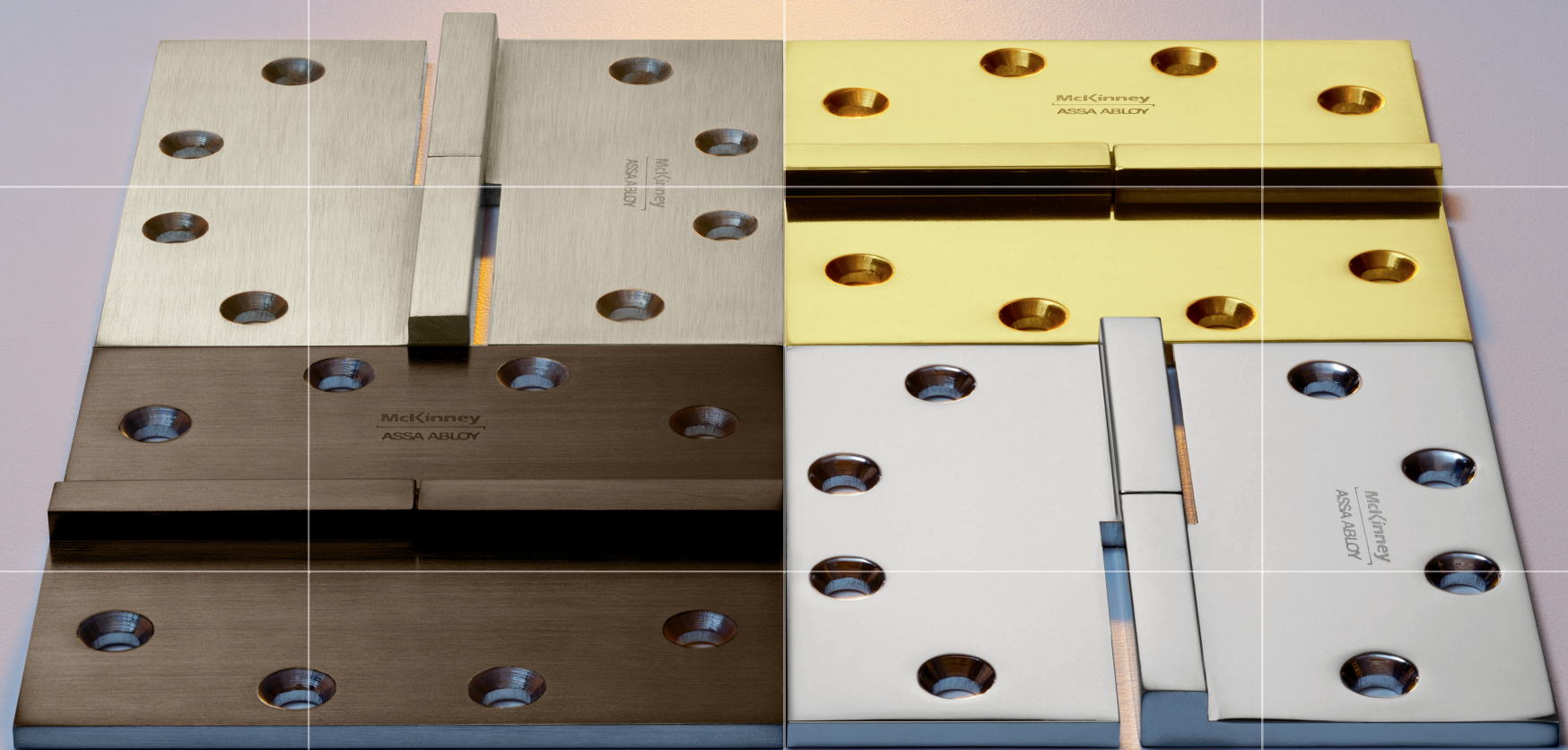
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## MAKE SANDY A CLIMATE GAME CHANGER

As *The Architect's Newspaper* embarks on our tenth year of publishing, New York, New Jersey, and Connecticut are still reeling from the effects of Hurricane Sandy, which devastated the region with its unprecedented storm surge. Many in the affected zone, including architects, planners, and landscape architects, are pondering how to move forward, knowing that rising ocean levels have left coastal cities—including the nation's largest urban area—alarmingly vulnerable. "Resiliency" seems to be the answer coming from many peoples' lips. Certainly planning for future storms—which will likely be even more damaging—is essential, but in the rush to build everything from storm surge protection barriers to new soft-edged waterfronts, is something being forgotten? Has local resiliency trumped national resolve when it comes to addressing the worsening weather events and rising sea levels, namely slowing or reversing manmade climate change? Where is the national—or even tri-state—conversation on global warming? How will we stave it off, in addition to mitigating its damaging impacts?

One of the most significant achievements of Mayor Bloomberg's tenure is his administration's now five-year-old PlaNYC, which set an ambitious goal of reducing carbon emissions by 30 percent by 2030. (The plan also addresses energy, water and air quality, transportation etc. in a highly integrated and comprehensive way.) A report card on the plan—published by the city this year—claims a 12 percent reduction in greenhouse gas emissions since 2005, an impressive and largely painless achievement in a short period of time. The report is a bit vague on how this reduction has been achieved, but PlaNYC itself is a remarkable blueprint for how local actions can begin to have global impacts. But is it scalable?

New Jersey's Governor Christie, for all his leadership following the storm, has pursued a largely anti-urban, pro-sprawl agenda by cutting state funding for transit oriented development along the state's extensive commuter rail network, and more publicly, killing the ARC tunnel, which would have added needed rail connections to New York. Christie seemed transformed by Sandy's devastation, so there might be an opening for him to rethink his policies as they relate to climate change. Given his stature nationally, and within the Republican party in particular, his public leadership on climate change could transform the conversation on the topic and move climate change denial to the extreme fringe (former New Jersey governor Christie Todd Whitman, also a Republican, is a vocal advocate for addressing climate change and could prove to be an ally).

Governors Christie, Cuomo, and Malloy, of Connecticut, shared an experience of dealing with tragedy and destruction, and all three performed well, often working in tandem. Using PlaNYC as a template, these three governors could craft a regional agreement to address the shared vulnerabilities of climate change and rising sea levels. Home to the nation's largest media market, these governors have the power to take significant action and create models for climate change adaptation and prevention that the rest of the country could follow. The governors' legacies will be judged not just by how they respond to one tragic weather event, but how they react to the new reality of our warming climate and fragile coastline. **ALAN G. BRAKE**

**RAISE THE ROOF?** continued from front page  
residential streets and 130 feet on commercial streets (160 feet along one stretch of Pennsylvania Avenue), be relaxed?

"Probably not a good idea," Goldberger said, to considerable applause. "There's something very nice about an American city in which you do not have skyscrapers."

The Height Act, passed by Congress in 1910, following a public outcry over construction of the 12-story Cairo Hotel, came to be viewed as politically sacrosanct protection against over-development near the National Mall. But that changed last July, when U.S. Rep. Darrell Issa, R-Calif., chairman of the House Committee on Oversight and Government Reform, joined with D.C.'s non-voting congresswoman, Eleanor Holmes Norton, to lead a hearing on the Height Act's costs.

In early November, Issa and Norton announced a study of the act, by the National Capital Planning Commission (NCPC) and the District of Columbia Office of Planning (OP), to focus on areas of federal government interest, including the topographic bowl of L'Enfant's plan for the city.

The future of the Height Act has provoked intense argument among urbanists. Some argue that the limits restrict the supply of built space, driving up already-high D.C. rent prices. Others contend that D.C. isn't as built-out as people assume.

Present for Goldberger's talk was Harriet Tregoning, D.C. planning director, who will lead the District's work on the study. Dismayed by Goldberger's comments, she posted on Twitter: "Why [is the Height Act] framed always as this 'limit vs. no limit'?" She added, by email: "The alternatives in reconsidering the federal interest in the height of buildings are not just to retain the current limits or eliminate height restrictions. In much of the city, we expect to continue to have a federal limit on building heights, albeit a possibly different or more varied limit."

In other words, people shouldn't worry that downtown Washington will become a skyscraper canyon if the Height Act is amended. Tregoning's boss, Mayor Vincent Gray, has proposed relaxing the limits well outside the monumental core, across the Anacostia River, in Wards 7 and 8.

Because the Height Act is a federal law, changing it would not obviate the need for D.C.'s local government to change zoning to allow taller buildings.

Freedom to build tall could lure developers to the city's poorer precincts. Others have proposed that building heights be raised along the already prosperous corridors of Connecticut and Wisconsin avenues, which climb hills hundreds of feet above the Mall.

Another complaint lodged against the Height Act is that it cramps the form of the city's new buildings, giving D.C. architecture its boxy, squat appearance. Architect Shalom Baranes, who has designed countless District buildings, agrees with that assesment. The basic problem, he explains, is that to achieve the maximum density on a commercial site in D.C., architects must locate a building's exterior walls at the site edges and have them rise vertically without interruption.

Raising the limit as little as 12 or 14 feet, Baranes believes, could allow more variety in massing. "Raising the height limit by one or two stories across the District would not adversely affect the city's horizontal character," Baranes wrote in an email, "but would allow buildings to have more variety three-dimensionally." **AMANDA KOLSON HURLEY**

## THIRD MONTH OF POSITIVE GROWTH HINTS AT A SUSTAINED RECOVERY

# THE BILL IS IN THE MAIL

Heading into the holidays, the AIA has more good economic news to report: The Architectural Billings Index (ABI) has recorded a third straight month of growth. The October score was 52.8, up from September's 51.6 (any score above 50 indicates a growth

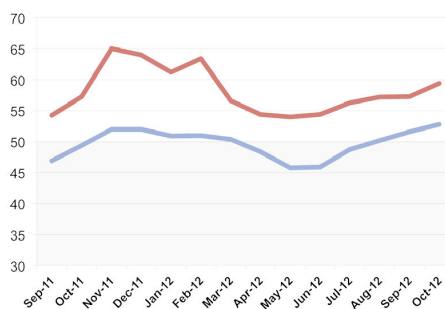
in billings). The uptick reflects improving conditions in the housing market and real estate more broadly. All four regions were in positive territory, with the South leading at 52.8, followed by the Northeast at 52.6, the West at 51.8, and the Midwest at 50.8.

By sector, multi-family housing was the strongest (59.2), followed by mixed practice (52.4), and institutional use (51.4). The industrial/commercial sector lagged behind in negative territory (48.0)

"With three straight monthly gains—and the past two being quite strong—it's beginning to look like demand for design services has turned the corner," AIA Chief

Economist Kermit Baker said in a statement.

Project inquiries also grew, from 57.3 in September to 59.4 in October. **AGB**





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> **SEAN KELLY GALLERY**  
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Designer: Toshiko Mori  
Architect

MICHAEL MORAN/OTTO

When Sean Kelly added several new artists to his gallery's roster, including Terence Koh and Idris Khan, he found himself in need of more space. So he traded in his Chelsea habitation for a new location in the former McGraw-Hill Building right on the edge of the Hudson Yards development. Toshiko Mori—who designed Kelly's house in upstate New York—led the renovation of this mammoth, 22,000-square-foot space. With its large windows and high ceilings, the building, constructed in 1914, is a "hybrid of steel, fly ash concrete, and flat arched terra cotta" and is naturally "quite modern" said Mori.

But this isn't your generic white box. The two-story gallery houses three public exhibition environments that can accommodate artwork of a large scale and of a variety of mediums. It also includes a black box space on the basement level.

The custom-built library—outfitted with floor-to-ceiling bookshelves and a light-installation by Jeff Zimmerman—is an intimate space for meetings. The reception area, with its clean geometric layout, might just be the most visually enticing part of the gallery. At the entrance, there's a long ebony walnut desk, which provides warmth and a counterpart to the two cube-like, glass-enclosed offices in the background.

"The idea is to be transparent about the people working in there," said Mori. "And wanting to be up front and engaging with the people who come in."

NICOLE ANDERSON

EAVESDROP> THE EDITORS

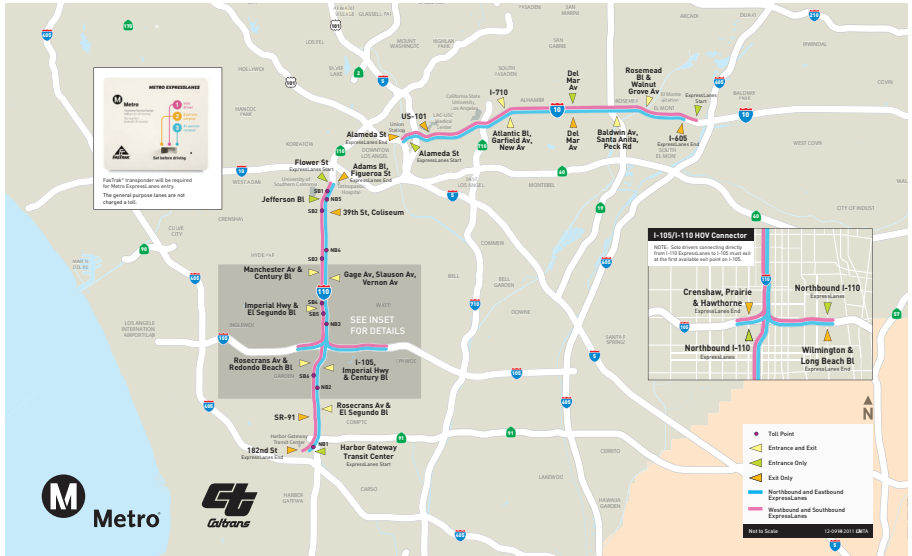
## SECOND THAT MOTION

Check your rearview mirrors, Audi. The Japan-based luxury car company Lexus recently announced the launch of a new design award that calls for proposals on the theme of "Motion": "Our daily lives are continuously filled with motion. The motion of things, the motion of people. Moving people's hearts. Shifting consciousness..." You get the idea. And it's one that may ring a bell—the theme of this year's Audi Urban Design Award was "Mobility." In an intriguing twist, architect Junya Ishigami of Tokyo, one of the 2012 Audi award finalists who dropped out of that competition before the October judging, has now reappeared as a "mentor" to the Lexus award. There's the requisite big-name panel of judges (Antonelli, Ito, and more), and a five million yen (about \$60,000) prize for each of ten winners. Imitation is the sincerest form of flattery, Audi.

## WATCH THE STEP

The Paul Rudolph townhouse at 23 Beekman Place hit the market in early December, listed at \$27.5 million. The property consists of four separate apartments, including the four-level penthouse that Rudolph himself lived in, along with his pet rabbits. But buyer beware: the penthouse, which was renovated in 2006 by Della Valle and Bernheimer, retains many signature Rudolph elements, like the death-defying stairways with no rails.

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COURTESY METRO

### LOS ANGELES IMPLEMENTS CONGESTION-PRICING PILOT PROGRAM

## NOT-SO-FREEWAY

In Los Angeles, the hidden toll of driving on the city's congested highways has traditionally been time spent in traffic. Now, a new congestion-pricing pilot program implemented on November 10 allows single occupancy vehicles to pay a toll and drive in carpool lanes. Already, cars are zooming along at average speeds of 60 miles per hour during rush hour.

LA's congestion-pricing program, called Metro ExpressLanes, was made possible by political gridlock in the New York State Assembly over congestion pricing, after New York City was awarded grant money to implement a system in 2007. The city was forced to return the funds, which were then made available to other cities.

Los Angeles Mayor Antonio Villaraigosa spearheaded the effort for his city to receive a \$210 million grant, to retrofit, into High Occupancy Toll (HOT) lanes, existing High Occupancy Vehicle (HOV) lanes on two

highways, 110 and 10, leading into downtown.

To participate in ExpressLanes, motorists may purchase a transponder that communicates with the electronic tolling system, and pay a sliding fee ranging from 25 cents to \$1.40 per mile, depending on congestion levels. Similar systems are already operating in San Diego and along a 10-mile route in Orange County.

"We wanted to explore innovative ways of funding transportation projects," said Deputy Mayor for Transportation Borja Leon. Leon said the system's low risk and side benefits of improved air quality and job creation helped move it forward.

The California State Legislature approved a one-year pilot program to evaluate the effects of congestion pricing on traffic in LA, setting benchmarks for speed, congestion, and air quality. So far, the first 11-mile route along

Interstate 110 has exceeded expectations.

In the program's first weeks, up to 1,300 vehicles per hour have been using the new HOT lanes, higher than the anticipated 700 per hour, with no adverse effects. Metro spokesperson Rick Jager said average speeds in the HOT lanes are around 60 mph, significantly higher than the average speeds of 20 to 25 mph in the nontolled lanes. Should traffic speeds in the HOT lanes fall below 45 mph, no new vehicles will be permitted to enter until the congestion clears. So far, speeds have not yet fallen below that threshold, Jager said.

A second, 14-mile route stretching east from downtown to the 605 along Interstate 10 will open early next year. Leon said that if the pilot proves successful, the city may expand the program to other highways, including the notoriously congested Interstate 405.

ExpressLanes is estimated to generate \$18 million to \$20 million annually, with a projected \$10 million in post-operational revenues going to fund mass transit along the corridors. **BRANDEN KLAYKO**

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Top to bottom: Frank Gehry; Greg Lynn; Thom Mayne.



UCLA ENLISTS STAR PROFESSORS TO LINK STUDENTS WITH INDUSTRY AT NEW CAMPUS

## Industrial Revolution

UCLA Architecture and Urban Design has always been interested in efforts at cross-disciplinary research. But now it's taking such disciplines to the next level, announcing advanced graduate courses to be taught early next year by Thom Mayne, Greg Lynn, and Frank Gehry, at a new campus in Playa Vista.

Gehry's studio, which will rely heavily on the input and guidance of his company, Gehry Technologies, will investigate the possibilities

for technologies that go off the grid, a longtime passion of the architect.

Lynn's class will explore the potential for "transformable structures," equipped with robotics and sensing technologies that can adapt and move in response to environmental changes. Mayne's NOW Institute will focus on the application of urban strategies to problems in cities around the world.

The three courses, which begin in January, will all

be part of Suprastudio, a year-long, single-topic graduate studio that in past years has been led by Lynn, Mayne, and Neil Denari. Now, instead of one studio, there will be three, all intermingling and sharing resources.

The studios will partner closely with industry, with possible collaborators to include Toyota, Boeing, Disney, and even NASA.

"There's a space between the defined role of architects and immersion by outside entities that we need to explore," said UCLA Architecture Dean Hitoshi Abe. "The architecture practice needs to be redefined and expanded to push the boundaries of the profession much further."

In service to that goal comes another major change: Instead of working out of UCLA's campus in Westwood, students will have access to the new 6,000-square-foot advanced technologies lab. Located at the Hercules Campus in Playa Vista, the lab is the former headquarters for Howard Hughes in the 1940s (including his Spruce Goose aircraft). The present owner of the campus, Wayne Ratkovich, is on the board at UCLA. The campus is also home to YouTube and Earthbound Media Group, and the location will allow close work with new industries.

"This would not have happened if we had stayed at UCLA," said Abe. "It only happens if we're outside in an industrial setting, more open to industrial collaboration."

The new two-story industrial-scale space will be equipped with giant high-capacity robots (which can be moved around on rails), computer fabrication machinery, and a composites facility.

"The university sees this as a model for education, working with industry to do real research," Lynn noted.

Even Gehry, who is normally hard to excite, seems enthusiastic about the project, Abe pointed out. "Frank grabbed my hand and said 'Hitoshi, I'm excited.' You don't normally hear that from Frank." As for Thom Mayne, he reportedly told Abe, "This is the future." **SL**



COURTESY UCLA

# COURT ROOM



A state-of-the-art arena with unparalleled sightlines and an interior environment as dynamic as its sculptural exterior, **Barclays Center** is New York's first major new entertainment venue in nearly a half century. But while the arena's unique steel paneled facade may stop traffic outside, it's the elegant long span steel roof structure inside that enables crowds to enjoy column-free views of show-stopping performances. Architects **SHoP** and **AECOM** with structural engineer **Thornton Tomasetti** made sure that, long after its first sold out performance, Brooklyn would have a new living room where every seat is always the best seat in the house.

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THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2012



ROBERT DAMORA

**JOHN JOHANSEN, 1986-2012** continued from front page rejected i.e. cast off? The symbolism is inescapable. Or maybe I'm just trying to keep warm.

Word of him first appeared in an American architectural mag found hanging around the London's Polytechnic School of Architecture circa 1958 that published his spray plastic house. It, along with Kiesler's Endless House, became enormously influential. It wasn't long before stomach like shapes started metastasizing on our own drawing boards and giving rise to a joke "movement" called "Bowellism." All this to the consternation of our instructors and to the delight of us.

The word was not made flesh until 1986 when I first met him. At that time his practice was in decline due, as he would have explained it, to the abomination of postmodernism. An impassioned believer in modern architecture, he felt betrayed by his contemporaries, who

in his view, had sacrificed their design principles in order to get work. He had remained true to the cause, as he saw it, and suffered as a consequence. So, in the absence of new commissions he became an amateur, in the sense of the word's Latinate origin: *amare* (v): to love, or *Amator* (n): a lover—one who creates solely for the love of doing it. Relieved of the need to get planning permission or client approval, or even to obey the law of gravity, his imagination could take flight with projects such as a Philippe Petit of a structure dangling between the towers of the former World Trade Center. He also wrote a book entitled *Nanoarchitecture*: a study of self-generative building. Ever nurturing of his status within the profession, the book was to be seen as his legacy to a future generation who would build upon what his pioneering work had begun.

On wings of song did his imagination also

**Left: Bridge House, New Canaan, CT (1958).**

take flight. In 1995 he wrote a group of songs in piano bar style, performed by Judd Woldin and available on a CD. In "Why Me" the mystified singer, with no significant accomplishments to flesh out his CV, cannot understand why he has won the lady's heart given the fame and glamor of his predecessors:

Here are four lines from verse two:  
One show-off walked in outer space,  
One practiced in a state of grace  
All of them have made their place  
Not Me.

Oh! come on John! You became a world famous architect. So let's alter line three and four to render the verse closer to the truth:

One show-off walked in outer space,  
One practiced in a state of grace,  
One was an architectural ace,  
That's Me.

The lyrics of "Why Me" suggest a certain reticence, even a tendency towards self-abasement on the part of the author that I do not remember Johansen himself possessing. And if we unfreeze this music we do not get his architecture. His extant buildings have a tough and gritty in-your-face quality far removed from the gentle musings of the song.

For eighteen glorious summers I housesat his roughing-it-in-the-wilderness tent house in Stanfordville NY, designed in conjunction with his wife Ati. The tent is a truncated square based pyramid braced internally with guy

wires; the whole being clad with a double skin of translucent corrugated plastic panels. On sunlit days during the winter months the skin, viewed from inside, became a projection screen upon which the shadows of tree branches would be cast. And on a summer night, viewed from outside, a giant illuminated lampshade.

This magnificent house seemed to be designed for Tarzan. Upstairs the floors stopped short of the external walls leaving an alarm-inducing gap without railings to prevent one falling into the abyss. Only the effect of drinking the martinis served at 7 p.m. sharp every night allowed the visitor the confidence to walk around up there. "Vespers" as we euphemistically called them. Ah! But to lie on the couch and look up through the various levels to the roof high above...that was some spatial experience!

I once asked him about the deep wooden vertical fascia at the roofline. I sketched out a way of waterproofing the top of the wall with instead a simple thin flashing, thus eliminating the need for the fascia. Geometric purity and all that. He was open to suggestion, but I felt that once he had completed the building it was a case of: OK let's now move on to the next one. That's the type of creative artist he happened to be.

I asked John too how he persuaded his clients to accept his extraordinary ideas. His answer: "I let them think it was their own idea". There is a beautiful old song called "The Last Rose of Summer." John Johansen was a rose, the last of his generation. And he was left to bloom alone.

**MICHAEL WEBB WAS A FOUNDING MEMBER OF ARCHIGRAM AND TEACHES AT COOPER UNION.**



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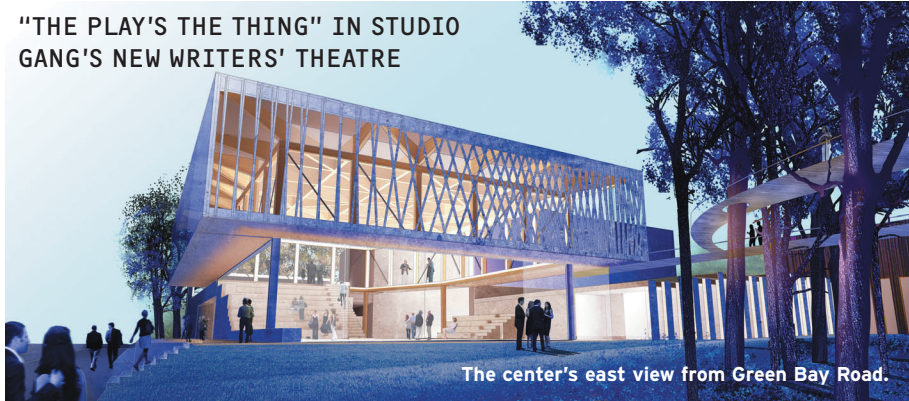


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## "THE PLAY'S THE THING" IN STUDIO GANG'S NEW WRITERS' THEATRE



COURTESY STUDIO GANG ARCHITECTS

# WORLD'S A STAGE

In *Hamlet*, the title character tells a group of actors: "The purpose of playing ... is, to hold as 'twere the mirror up to nature." Studio Gang may have taken that notion literally in its recently revealed concept for its new, Chicago-based Writers' Theatre, which features timber trusses and a catwalk through the trees.

Now approaching its 20<sup>th</sup> performance season, Writers' Theatre has become a fixture on the city's theater scene. Last year, the theater's directors brought in Studio Gang for an upgrade to their home in north suburban Glencoe. The objective: a redesign to befit their expanding reputation.

"I believe we have the ingredients here for a great project," Jeanne Gang said in a statement. "We have a unique opportunity to create an important space for dramatic art, energize the community, and expand arts access to the entire Chicagoland area."

Renderings show a raised approach to the new center, designed with input from the theater's audience. The theater itself actually

contains two performance spaces—one space with 250 seats and one with 99. Timber trusses seem to lift the double-height lobby off the site's slight hill, framing a space which, according to the press release, is intended "as a lantern that announces the Theatre." A second-floor gallery wraps around the lobby, reaching out to a skywalk that appears to wend its way through a nearby grove of trees.

The intimate and open theater spaces reflect the immersive nature of performances at Writers' Theatre. Executive director Kate Lipuma said she is banking on Studio Gang's design to carry on that tradition for years to come.

"The only way to safeguard Writers' Theatre for the long term is to establish a permanent, modern performance facility that will support artistic and administrative growth," Lipuma said in a statement. "It has the potential to add tremendous value to Chicagoland and the North Shore as a premier cultural destination."

CHRIS BENTLEY



COURTESY PANORAMIC INTERESTS

**HOME SWEET SHOEBOX** continued from front page one problem above all other problems, which is that housing costs too much," said Gabriel Metcalf, executive director of San Francisco Planning + Urban Research Association (SPUR). "Allowing people to live in smaller units is one of the very few tools we have for potentially helping a lot of people."

New York Mayor Michael Bloomberg has been trying to secure his own ordinance to allow micro apartments—which in New York would mean studios and one-bedroom apartments of no more than 300 square feet. But Bloomberg thus far has not secured approval, despite the success of a competition, called adAPT NYC, which attracted ideas worldwide. San Jose, California, has already approved such apartments, and they're being experimented with in Seattle, Chicago, and Boston.

The San Francisco micro apartments are expected to cater mostly to singles and to be built in dense neighborhoods like the South of Market (SoMa) district. Published rent estimates of some local micro apartments have ranged from \$1,200 to \$1,500 a month, much less than the city's average of over \$2,000 a month. One example is Smartspace SoMa, a 23-unit, micro apartment building by developer Panoramic Interests in the South of Market district. The firm is working on other developments in San Francisco's Mission district and in Berkeley.

The developer's website notes a quote by critic Lewis Mumford: "Cities exist not for the passage of cars, but for the care and culture of human beings."

Not all are enamored of the idea, however, worrying that micro apartments may be too cramped or that smaller apartments may even drive up the price of larger units. "You are still talking about very small units being very expensive. If these places that are 200 square feet are going for \$1,500, what is that going to do to the rest of housing prices in San Francisco?," city supervisor David Campos told the AP.

Metcalf of SPUR had a different kind of criticism: that the city isn't allowing enough of the apartments, instead choosing to go with the pilot program before finally moving ahead.

"When you consider how many thousands of units short we are on housing, to micro-manage it with just a few hundred units is definitely a very timid response to a serious problem," he said. **SL**

# NURSERY SCHOOL



With 10,000 species of plants, century-old **Brooklyn Botanic Garden** needed a visitor center to teach its more than 1 million visitors each year about horticulture. As green as its mission, the center's undulating glass curtain wall delivers high performance, minimizing heat gain while maximizing natural illumination. Skillfully integrated with park surroundings by architects **Weiss/Manfredi**, its organic transparency offers inviting respite between a busy city and a garden that has a lot of growing—and teaching—left to do.

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THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2012

**FOOD OASIS** continued from front page farms have broken stereotypes about community gardens and city farms being the domain of yuppies and well-to-do hobbyists.

"A lot of cities are recognizing the value of urban agriculture, to bring productive use to these vacant properties," said Peter Strazzabosco, deputy commissioner for the Chicago Department of Housing and Economic Development (DHE). DHE's plan, expected to pass the city's plan commission by the end of the year, is part of its larger Green Healthy Neighborhoods initiative.

The "Recipe for Healthy Places" plan would establish an informal urban agriculture district to help tackle food insecurity and obesity in the vicinity of Englewood, West Englewood, Washington Park, and Woodlawn. A 2.5-mile abandoned rail line could be the district's spine, with open lots and parks around its periphery serving as a marketplace for local produce and artisanal products. Locals have taken to calling it the "New Era Trail."

"There's an optimistic spirit in the community," said Glenda Daniel, community greening director at Openlands. "They want green businesses in their neighborhood." The city has designated 25 acres next to the Englewood line solely for agriculture-related uses, with future expansion possible, depending on the district's success.

The city is not going to simply round up existing farms and gardens and declare a district. The Green Healthy Neighborhoods initiative includes scaling back an abundance of retail zoning in the area and incentivizing development around a handful of commercial nodes. The idea is to encourage a budding

grassroots movement around urban agriculture by consolidating data, promoting education, and even encouraging light manufacturing.

That would be a big leap for this relatively new phenomenon. In 2004, the city substantially reworked its zoning code, but did not even mention urban agriculture. Chicago has been involved with urban agriculture initiatives for several years, but only last year amended its zoning code to clearly define the practice.

The plan also calls for green infrastructure planning on the neighborhood scale, with vacant lots serving as bioswales or other elements of what the plan calls "productive landscapes." Localized flooding is common in the area, so planners hope to slow rainfall on its way into the city's over-taxed sewer system.

A 15-month outreach process bodes well for the plan's grassroots ambitions, but the project is not without controversy. Some residents have objected to living in an agriculture district. More still have raised concerns about private land acquisitions by railroad company Norfolk Southern. Though not part of the city initiative, private acquisitions have some locals worried about rapid changes to their historic community.

The area's transportation infrastructure and industrial legacy could be an asset to a burgeoning urban agriculture sector that so far has required government support. As the grassroots effort gains momentum, however, Chicago's designation could give this movement critical mass.

CB

View from the High Line looking south.



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## UNVEILED

### 510W22

COOKFOX Architects has designed its next version of the sustainable workplace: 510 West 22<sup>nd</sup> Street, a speculative office building set to rise beside the High Line. While One Bryant Park—the firm's groundbreaking Platinum LEED tower—distinguished itself on the city skyline with a glacial, shard-like glass profile, 510 responds directly to the neighboring elevated-rail-turned-urban park with a biophilic approach that

seeks to connect tenants with nature.

The building's predominantly-glass curtain wall has dark charcoal-colored metal mullions that reflect the High Line's steel structure and brise-soleils that reduce glare and mitigate heat loading. Landscaped terraces on the second and seventh floors have timber ceilings that recall the park's lpe wood benches. The architects also gave the building a park of its own, with a rooftop garden complete with mobile planters on train tracks.

Inside, high ceilings, abundant daylight, and an

under-floor ventilation system create a pleasing and healthy environment for workers. The architects optimized views to the city and the High Line by cantilevering the floor slabs 15 feet off the columns, making way for unbroken expanses of glass on the perimeter. Operable windows provide access to fresh air and let in the sounds of the birds that live in the High Line's birch thicket just outside.

As with COOKFOX's last office tower, 510 will seek a LEED Platinum rating, banking not just on the energy-saving measures of its high-performance envelope and efficient mechanical systems, but on the strides it takes in establishing an environment conducive to the health and well-being of its human inhabitants. The building's completion is projected for 2014, though construction will not begin until developer The Albanese Organization secures an anchor tenant. **AARON SEWARD**

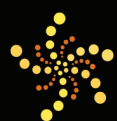
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ORDINANCE CUTS WASTE FOR COOK COUNTY CONSTRUCTION

Reduce, Reuse, Recycle

Cook County last month took a big step toward the ambitious zero-waste goal it outlined earlier this year. Leapfrogging Chicago’s standards, Cook County enacted the Midwest’s first demolition debris ordinance that requires reuse. At least 70 percent of construction and demolition debris must be recycled, and an additional 5 percent must be reused on residential structures.

This law, which took effect November 21, affects some 2.5 million residents across 30 townships in suburban Cook County. While the City of Chicago mandates that 50 percent of debris be recycled—a 2007 ordinance, which, government officials note, contractors now easily exceed—building debris makes up a staggering 40 percent of landfill material nationwide.

“We’re looking not just at trying to keep materials out of the landfill, but at the fact that a lot of the stuff that goes into a landfill can be valuable,” said Deborah Stone, director at Cook County Department of Environmental Control. She cited the reuse of lumber and finished components as two vital emerging markets in the construction industry.

Many large, sophisticated demolition contractors have already moved toward reuse.

Reaching these smaller contractors, said Bryant Williams, Cook County’s manager of engineering services noted, demands a hands-on effort. Education will be an important part of the ordinance’s success. Outreach includes visiting contractors and working with project managers, and discussing available recycling facilities. An online waste tracking system also helps contractors find the facilities that best meet their needs.

“Even for people who really believe in recycling,” Elise Zelechowski, a managing director at environmental nonprofit Delta Institute said, “it’s hard to change habits.”

In emergencies, two waivers on the ordinance allow contractors to bypass the recycling and reuse requirements.


Additionally, small structures such as sheds are exempt from the law.

Notably, the ordinance applies to Cook County’s own construction and demolition projects. “We’ll have to put our money where our mouth is,” Stone said. The county ran pilot programs in 2011 to train contractors, who deconstructed six suburban houses. “We were able to reuse between 4 and 18 percent of the material,” Stone said. “We were able to recycle or reuse all but about 4 percent.”

But not every contractor believes the new regulations will be a boon to business. During hearings, representatives of the Association of Subcontractors and Affiliates (ASA Chicago) cited labor and permitting costs as obstacles. “We worked with the association before the hearing,” Stone said in response, adding that that cooperative spirit resulted in the adjustment downward of country fees. “We continue to work with their members as well.”

“Ultimately, I’d like to think that we wouldn’t need an ordinance—but I think we do, to kick it off,” Stone said. “Because it’s a permit requirement, every contractor on every structure and every owner that’s demolishing a building in suburban Cook County is going to learn about [recycling and reuse’s] potential—and I think that’s very powerful.”

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## CAN ZAHA HADID MAKE MICHIGAN STATE UNIVERSITY A CULTURAL DESTINATION?



PAUL WARCHOL

Presidential elections have a funny way of making the middle of the country into the media's temporary focal point. During the pre-election hoopla, speeches, parties, and rallies in Ohio, Wisconsin, and Michigan dominate the headlines, while the business of New York, L.A., and D.C. fades into the background. A first-time visitor to the United States might have a hard time guessing where the real power players live.

Then there is the power player Zaha Hadid, who has lavished her architectural attention on the states of lower cultural cachet. Indeed, the Iraqi-born architect's

first American building was the Contemporary Arts Center in Cincinnati. Now, there is another: On November 10, just four days after another presidential election came to a close, the Pritzker Prize winner gave the State of Michigan its own shiny new example of "starchitecture," with the opening of her latest project, at Michigan State University (MSU) in East Lansing.

Detroit-born businessman and philanthropist Eli Broad, one-half of the museum's namesake, is not shy about his efforts to buy his alma mater a seat at the cultural tourism game. Formally named the Eli and Edythe Broad

Art Museum, the building was made possible with a \$28 million gift from the couple. At its media opening, Eli Broad, who graduated from MSU in 1954, spoke of the "Bilbao effect" for the museum, and of his intention that it bring tourism to the area. Ever since Frank Gehry created an economic development tool for Bilbao, Spain (a metal clad building for art), dozens of cities and institutions have aimed to duplicate its magical moneymaker effect.

As a work of architecture, the \$40 million Broad is delightfully bad at being Midwestern. Sharp, flashy, and screaming for attention, it features angles that

point toward staid brick campus buildings, with an almost accusatory attitude. At its worst, the building presents metal siding pieces that look like a gargantuan cheese grater. But overall, its form, swooping out to one side like the hull of a ship, provides a much-needed challenge to the surroundings.

The Broad is also challenging as a place to view art. Like Hadid herself, the interior can't help but steal the limelight. Above the leaning, double-height gallery space, two balconies conducive to people-watching invite you to enjoy the other museum visitors for a while. Another double-height space, which faces a courtyard, has a glassed-off second-story wall, where one pauses again to see who is coming and going. This building will likely succeed as a vessel for parties, first and foremost, a factor that will also provide some measure of intrigue to those both inside and out, thanks to the Broad's giant glass walls.

Its best space of all is the staircase through the galleries, visible from the front lobby. Through the glass doors, the visitor sees the stairs wind up a double-height space directly in front of the windows, which is fitting for a building whose entire theme might be interpreted as space-age design.

At 46,000 square feet, the Broad is puny compared to Bilbao's 265,000-square-foot Guggenheim. And at odd moments the seen-and-be-seen effect fails completely, such as where the two-story glass windows frame a Taco Bell and tanning salon across the street. Starchitecture and college life can make for an awkward cocktail of highbrow and low.

Further, Hadid's team likes to call the exterior metal forms "pleats," but these don't seem to have any parallels to fabrics. Detroit's Hamilton Anderson Architecture + Landscape Architecture shows a softer side in its design for the landscape, which extends the sharpness of the building into cuts that sever the grass and fold into the paved courtyard.

The Broad, for all the high hopes it carries for economic development, does not seem weighted with these matters. It's a spaceship filled with light, and a fascinating gathering space. It feels more like a destination for fans of complicated feats of engineering than those seeking highfalutin' culture; but that just might be the draw that works best for formerly industrial middle Michigan. **SARAH F. COX**

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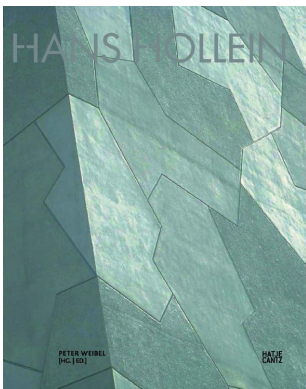
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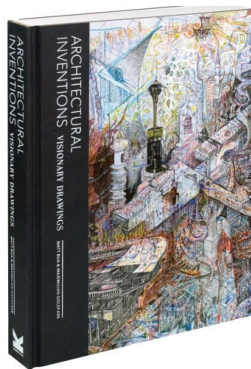
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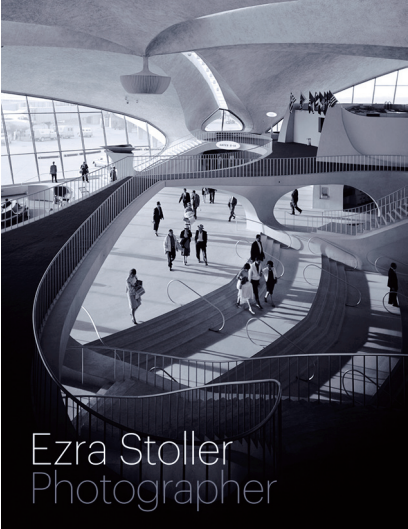
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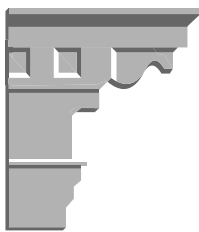
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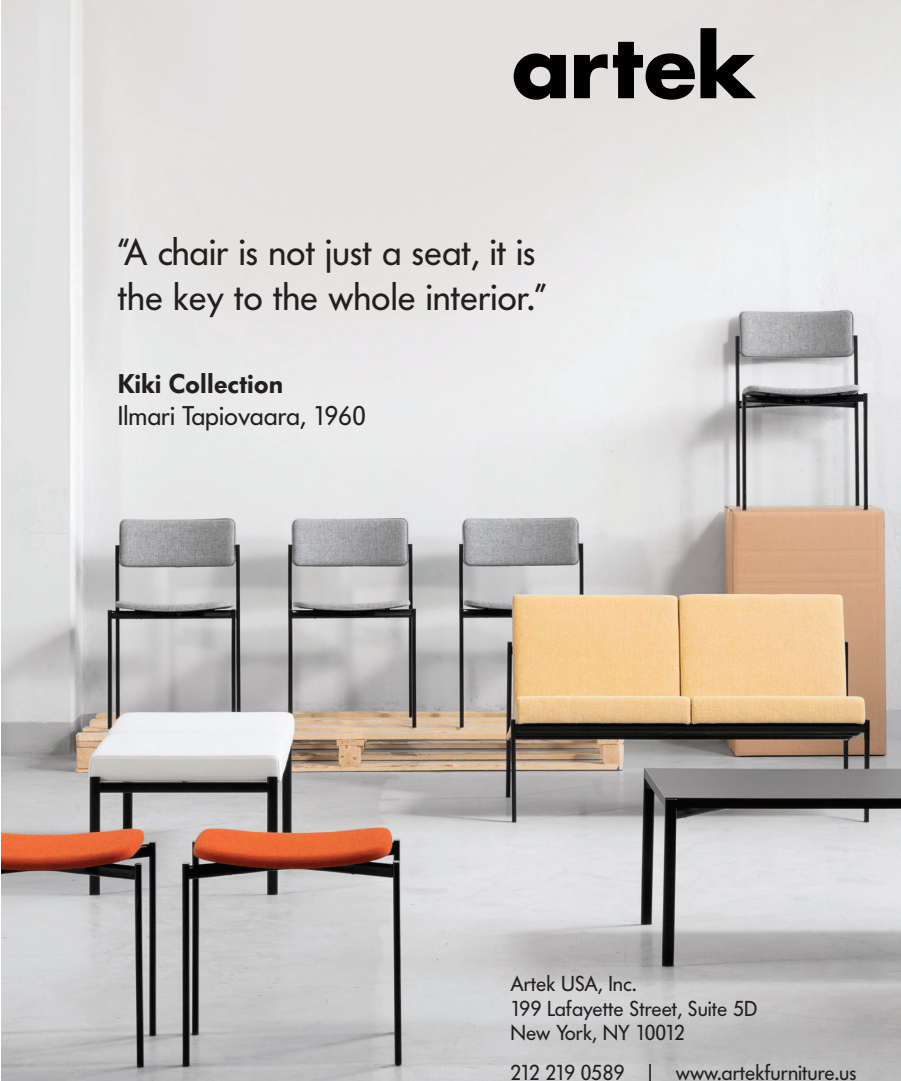
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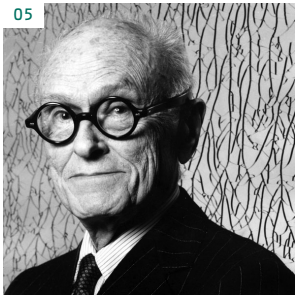
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Like the fashion industry, the design of buildings, transportation structures, and the way we manage these structures must constantly change to adapt to the trends and needs of the cities we live in. WSP is taking measures to secure our place in future cities by identifying the needs, issues, and new uses that will arise as cities become an even larger facet of our environmental landscape. WSP designs the roads and rails we use to commute, the residences where we live, the skyscrapers and industrial buildings where we work, and the corporate strategies of our building operations team. But we offer more than engineering design: We make your work more efficient and your life better.

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THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2012



2003

2004

2005

2006

*The Architect's Newspaper* launches as a 16-page black and white tabloid focused on the New York-tri state area. (1)

New York's Olympic bid focused on an x-shaped plan.

SANAA's design for the New Museum was unveiled

Farnsworth House was up for auction—it was later purchased by the National Trust for Historic Preservation and operated as a house museum.

9/11 Memorial by Michael Arad unveiled. (2)

Mayor Bloomberg sets targets for preserving and developing affordable housing.

Bruce Ratner acquires the New Jersey Nets, the anchor tenant for Atlantic Yards.

AN documents the proliferation of "S-curve" buildings with continuous walls, floors, and ceilings.

Field Operations design of Fresh Kills is unveiled.

First annual feature on the Architectural League's "Emerging Voices" series.

Zaha Hadid wins the Pritzker, the first woman to receive architecture's highest honor. (3)

nArchitects is selected for MoMA/PS 1's Young Architect's Program.

Goldman Sachs unveils plans to return to lower Manhattan with a new tower by Pei Cobb Freed.

Whitney Museum revives plan to expand on the Upper East Side with Renzo Piano as the architect.

Herbert Muschamp steps down as New York Times architecture critic.

Millenium Park opens in Chicago.

Five Finalists for the High Line Archpaper.com launched.

TWA Terminal opens as art hall, closes after first raucous opening.

Thom Mayne wins competition for Cooper Union academic building.

East River Waterfront esplanade plans unveiled, designed by SHoP and Ken Smith Landscape Architect.

Philip Johnson retires.

DDC initiates Design Excelence program, offering opportunities for younger design oriented firms to do public work.

MoMa expansion nears completion. (4)

Yale student sues David Childs for borrowing heavily from student project in design for the Freedom Tower.

Piano's Uptown expansion plan for the Whitney unveiled.

Eric Owen Moss fired from Queens Museum expansion project, "Trampled Moss."

Diller + Scofidio's Lincoln Center plan approved.

Philip Johnson dies, leaving a legacy of architecture and influence that remains unrivaled. (5)

Museum of the Moving Image by Leeser Architecture unveiled.

Emerging Voices includes Predock Frane, John Ronan Architects, and Reed Hilderbrand Landscape Architects.

Thom Mayne wins the Pritzker prize.

Gehry's luxury apartment tower first to include public elementary school.

AN goes full color.

West Side stadium project abandoned.

Supreme Court redefines eminent domain giving developers and cities broad powers.

AN's First Developers Issue.

After Hurricane Katrina, New Orleans and the Gulf Coast prepare to rebuild and architects get involved.

Allied Works redesign of 2 Columbus Circle into the Museum of Art and Design examined.

Four masterplans considered for Governor's Island. (6)

AIA NY's Center for Architecture opens.

New York City initiates green infrastructure guidelines.

Richard Rogers to redesign the Jacob Javits convention center.

Herzog & de Meuron's 40 Bond luxury condo unveiled.

Syracuse University relocates it's architecture school downtown, beginning a series of redevelopment initiatives in the Rust Belt city.

Emerging Voices includes Estudio Teddy Cruz, Studio Gang, and nArchitects

Morgan Library expansion opens to acclaim. (8)

Groundbreaking urbanist Jane Jacobs dies.

Paolo Mendes daRocha wins Pritzker Prize.

Architect Magazine launched.

Moynihan Station design revised.

AN sends test issue to California architects.

Barry Bergdoll named MoMA's chief curator of architecture and design.

No. 7 line extension begins.

Church in Firminy France designed by Le Courbusier completed under the guidance of his protegee José Oubrierie. (9)

Hearst Tower by Foster + Partners opens. (10)

SANAA completes first US project, the glass pavilion in Toledo, Ohio. (7)

Architecture Magazine folds.

OMA unveils design for Milstein Hall at Cornell.

Herzog & de Meuron reveal scheme for Miami Art Museum.

Bloomberg takes over fundraising for the World Trade Center Memorial Museum.

New York's Stuyvesant Town sold.

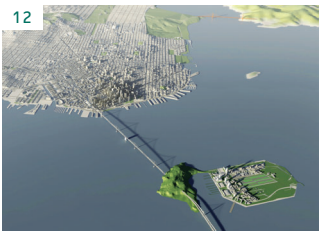
NYC DOT commits to building 200 miles of bike lanes.

## A BACKWARD GLANCE

AS WE CELEBRATE OUR TENTH YEAR OF PUBLISHING, *THE ARCHITECT'S NEWSPAPER* LOOKS BACK ON SOME OF THE MAJOR STORIES OF THE LAST DECADE AND HOW THE PROFESSION AND OUR PUBLICATION EVOLVED.



THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2012



## 2007

Architect, editor, and critic Peter Blake dies.

AN launches West Coast edition.

UN approves renovation.

MoMA sells plot of land to Hines to develop a new tower that includes additional gallery space.

Via Verde by Grimshaw and Datner announced.

Morphosis Federal building in San Francisco opens.

Toyo Ito wins commission to design UC Berkeley Museum of Art.

Olympic Sculpture Park by Weiss/Manfredi opens in Seattle.

Robert A.M. Stern's African Art Museum and apartment tower on upper Fifth Avenue unveiled.

Emerging Voices includes Della Valle Bernheimer, Howler + Yoon, Iwamoto Scott, and Johnston Marklee.

OMA unveils design for tower in Jersey City.

Richard Rogers wins the Pritzker.

Frank Gehry's IAC building opens, his first project in New York. (11)

New York State acquires the Farley Post Office.

Second Avenue Subway resumes construction.

The Barnes Foundation launches search for architecture for new building in Philadelphia.

LA River restoration gains momentum.

Plan to redevelop San Francisco's Treasure Island announced. (12)

Willets Point rezoning approved.

Steven Holl's expansion of the Nelson Atkins Museum opens in Kansas City, Missouri. (14)

Deutsche Bank building deconstruction commences.

Google street view launches.

New Acropolis Museum by Bernard Tschumi nears completion.

The New York Times building, Renzo Piano's first tower, opens. (15)

Construction begins on LA's Expo line

Architect Margaret Helfand dies.

Saarinen's London Embassy put up for sale.

New York City passes new regulations to green parking lots.

Saulk Institute expansion plans cause controversy.

Moshen Mostafavi leaves Cornell for Harvard's Graduate School of Design.

Deutsche Bank building catches fire killing two firefighters.

Robert A.M. Stern selected to design the George W. Bush Presidential Library.

Jamaica Queens rezoned, the largest rezoning in the city's history.

Pelli Calrk Pelli selected for Transbay Terminal in San Francisco.

Tod Williams Billie Tsien chosen to design the new Barnes Foundation.

Critic Herbert Muschamp dies.

Plan to build condos on St. Vincents hospital site in New York announced. Albert Ledner's O'Toole building threatened with demolition

Herzog & de Meuron's design for the Miami Art Museum unveiled.

Philip Johnson's Glass House opens for tours. (13)

MIT suing Gehry over problems with the Stata Center.

New Museum opens on the Bowery. (16)

Richard Neutra's Kaufman House auctioned.

Grand Rapids Art Museum, by wHY architects, opens as the country's first LEED certified art museum.

West 8-led team selected for Governor's Island redesign.

Columbia University's Manhattanville plan approved.

Dan Doctoroff steps down as New York's deputy mayor.

Seattle debuts new streetcar.

Two competing proposals for San Francisco's Presidio, including a contemporary art museum designed by Gluckman Mayner.

Renzo Piano to build new convent at Ronchamp.

Robert A.M. Stern design for luxury apartments at 99 Church St. unveiled. Would surpass the Woolworth Building in height.

Recession decimates architecture offices with massive layoffs. Nearly 40% of architects are touched by the downturn.

The McCarren Pool, a massive Robert Moses era pool in Brooklyn that had been abandoned for decades, redesigned by Rogers Marvel.

Fumihiko Maki design for building at Cooper Union unveiled.

Buffalo begins planned shrinkage project, demolishing thousands of empty houses.

Neil Denari's design for HL23 is unveiled. (20)

Thomans Krens steps down as director of the Guggenheim.

New York City's Office of Emergency Management studies the threat of rising sea levels.

Frank Lloyd Wright's Ennis house faces sale and uncertain future.

## 2008

Major steps taken toward high speed rail in California.

New Orleans waterfront RFQ

Nouvel wins Pritzker

Grimshaw's EMPAC media center at Rensselaer Polytechnic Institute opens.

AN visits the Googleplex.

Neighbors fight Jean Nouvel's MoMA tower, saying it is too tall for its mid block location. (17)

Mayor Bloomberg's congestion pricing plan hits a road block.

Ralph Rapson dies.

Frank Gehry's plan for the "Miss Brooklyn" tower is dropped from Atlantic Yards.

blog.archpaper.com launched.

Whitney unveils design by Renzo Piano for downtown museum. Fate of uptown Breuer building unknown.

Rio Clementi Hale's design for LA's grand park is revealed.

LA considers green building mandate for private buildings.

Related named as developer of Hudson Yards.

Frank Gehry's design for Beekman Tower unveiled.

DC launches bikeshare program.

SHoP plan for the South Street Seaport unveiled, including controversial tower proposal. (21)

City Center in Las Vegas takes shape with designs by Foster, Jahn, Libeskind and others. (18)

Libeskind's Contemporary Jewish Museum is unveiled in San Francisco.

MoMA opens exhibition on prefabricated houses.

Whitney Museum opens Buckminster Fuller show.

San Francisco passes green building standards.

AN's Editor-in-chief William Menking curates the U.S. Pavilion at the Venice Biennale.

Snøhetta's design for the World Trade Center Memorial Museum scaled back.

Richard Rogers dropped from Javits center expansion plan. FX Fowle takes over.

HOK and HOK Sport split.

56 Leonard by Herzog & de Meuron unveiled. (22)

NYU plans expansion in Abu Dhabi.

TKTS booth opens in Times Square. (19)

Museum of Arts and Design by Allied Works opens at Columbus Circle.

One Bryant Park by Cook + Fox opens, advancing green skyscraper design.

Hunters Point in Queens is rezoned.

Sustainable Sites ratings system initiated.





## 2009

Jørn Utzon dies.

DC public library system expanding with adventurous architecture.

Eli Broad initiates competition for contemporary art museum in LA.

Gluckman Presidio art museum cancelled. Collection later donated to SFMoMA.

Syracuse University unveils green affordable single family houses by ARO, Delle Valle Bernheimer, and Cook + Fox.

**Straddling the High Line, Ennead Architects' Standard Hotel opens. (23)**

American Society of Civil Engineers infrastructure report card highlights failing infrastructure.

Grimshaw/Ken Smith green roof driving range planned for Croton water filtration plant--largest green roof in New York.

OMA's TVCC tower catches fire.

Max Bond dies.

Chicago makes Olympic bid emphasizing existing facilities.

Sverre Fehn dies.

Virginia bans cul de sacs to promote more connected planning.

**Yankee Stadium in the Bronx and City Field in Queens open. (24)**

Peter Zumthor wins the Pritzker Prize.

SFMOMA announces expansion plans.

LA's A+D museum gets permanent home.

**Four Seasons restaurant restored. (25)**

Obama promises unprecedented aid in transit.

AN sends Midwest test issue.

Gropius campus destroyed in Chicago.

AN sends test issue to the Midwest.

Chicago opens nation's largest architecture and design galleries at the Art Institute of Chicago.

**Art Institute's Modern Wing opens. (27)**

Willis Tower, formerly known as the Sears Tower, opens cantilevered glass floored observation platforms.

National Gallery of Art's East Wing's facade deemed unstable.

49ers stadium approved.

LA MOCA lays off design curator.

Construction set for FDR Four Freedoms Park in New York, originally designed by Louis Kahn.

**Morphosis Cooper Union classroom building opens to acclaim. (26)**

Iconic photographer Julius Shulman dies.

Charles Gwathmey dies.

New Herzog & de Meuron design unveiled for the Parrish Art Museum on Long Island.

Sunset Park Brooklyn waterfront reserved for industrial use.

Ratner selects SHoP to design Barclays Center in Brooklyn.

Jean Nouvel's MoMA Tower loses 200 feet.

**Coop Himmelb(l)au public school opens in LA. (28)**

Eli Broad chooses Grand Avenue site for new LA contemporary art museum.

Department of Homeland Security becomes anchor tenant for St. Elizabeths hospital site.

AN launches Midwest Edition.

Chicago loses Olympic bid to Rio de Janeiro.

Work begins on Bloomingdale trail in Chicago.

Berlin's Tempelhof airport to become public park.

Hudson Yards plan approved.

Williams Tsien's Barnes Foundation design revealed.

MoMA initiates *Rising Currents* exhibition.

Landscape architect Lawrence Halprin dies.

GSA doles out BIM contracts to 10 firms.

UC Berkeley abandons plans for Toyo Ito-design art museum.

LA's Gold line extended.

Philadelphia waterfront plan by Cooper Robertson announced.

**City Center opens in Las Vegas. (30)**

San Francisco proposes adding seven towers around Transbay Terminal, shift downtown south of Market Street.

AIA dumps *Architectural Record* as its official publication in favor of *Architect*.

Michael Van Valkenburgh to redesign Federal Plaza, replacing iconic design by Martha Schwartz.

Vancouver hosts winter Olympics.

SO-IL wins MoMA/P.S.1 Young Architects program.

Piano designs new wing for the Isabelle Stewart Gardner Museum in Boston.

Michael Maltzan's new Carver apartments open in LA.

Broadway pedestrian plazas made permanent.

Kieran Timberlake's design for the London embassy unveiled.

Field Operations designs park in Santa Monica.

Raimund Abraham dies.

New York City takes over Brooklyn Bridge Park and Governor's Island from New York State.

**Louis Kahn's Trenton Bathhouse in New Jersey is restored. (31)**

AN examines "soft infrastructure."

*Rising Currents* exhibition opens at MoMA.

Irwin Union Bank collapses, ending architectural patronage.

SANAA wins Pritzker Prize.

Detroit outlines shrinkage plan.

Holl sports facility for Columbia revealed.

Frank Gehry unveils design for massive Eisenhower Memorial, draws fire from classicists.

Boston completes masterplan for areas surrounding the Greenway.

John Ronan designed Poetry Foundation opens in Chicago.

**Herzog & de Meuron parking garage in Florida transforms the typology. (32)**

New School student center by SOM unveiled.

Chicago builds infrastructure for massive southside redevelopment project designed by SOM.

Indianapolis Museum of Art opens 100 acre sculpture park.

AN profiles Chicago's emerging Industrial design scene.

Ground Zero "mosque" controversy erupts.

Santa Monica approves taller building heights.

Morphosis building for Emerson College in Hollywood unveiled.

**AN profiles innovative architecture in Mexico. (34)**

New York City Council approves Domino project in Brooklyn by Rafael Viñoly.

Massive NYU redevelopment project unveiled.

**Brooklyn Bridge Park, by Michael Van Valkenburgh, opens. (33)**

LA revises 60 year old zoning code.

UC Berkeley Museum selects Diller, Scofidio + Renfro for more modest art museum project.

Snøhetta wins SFMOMA expansion

Foreign Office Architects design for MOCA Cleveland revealed.

**Studio Gangs Lincoln Park pavilion opens. (35)**

Diller Scofidio + Renfro wins Broad art museum project in LA.

**Piano pavilion at LACMA opens. (29)**

Michael Van Valkenburgh wins competition to redesign St. Louis Arch grounds.

Art Institute of Chicago sues ARUP for problems with the Modern Wing.

SHoP unveils temporary plaza for Barclays Center in Brooklyn.

Johnson Fain unveils design for Museum Tower in Dallas, which, when completed, casts scorching glare on the adjacent Nasher Sculpture Center.

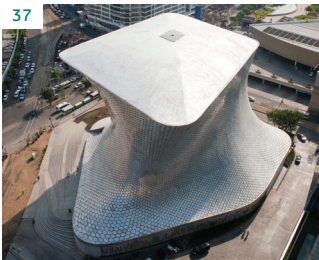
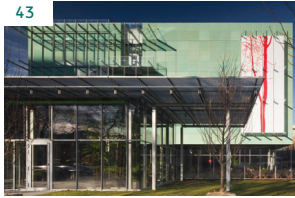
Bertoia sculpture removed from Gordon Bunshaft's Manufacturers Hanover Trust building in New York.

AN explores the possibility of reversing flow of the Chicago River.

OLIN to renovate Dillworth Plaza outside Philadelphia's City Hall.



THE ARCHITECT'S NEWSPAPER DECEMBER 12, 2012



## 2011

## 2012

Robert Ivy departs *Architectural Record* to head AIA national.

Bjarke Ingels Group opens New York office.

Boston's Museum of Fine Arts opens wing by Foster + Partners.

Diller Scofidio + Renfro reveals concrete waffle scheme for LA's Broad museum.

AN examines growing connections between architecture and landscape partices.

SPURA planning starts on the Lower East Side.

Leeser Architecture's expansion Museum of Moving Image opens in Queens.

**Design community rallies around Prentice Hospital. (39)**

Boston Society of Architects opens center for architecture, the BSA Space by Howler + Yoon.

Solar decathlon loses spot on the National Mall.

California Redevelopment Agencies are eliminated due to state budget cuts.

Interboro Partners wins MoMA P.S. 1

SHoP selected for two towers at Hunters Point South in Queens.

Van Alen Books opens.

Philly rewrites 50 year old zoning code

**Gehry's 8 Spruce opens. (36)**

Mayor Bloomberg announces 10 year waterfront plan.

Chicago Childrens Museum project for Grant Park abandoned.

AN Feature explores architects' role in rebuilding post-Katrina New Orleans.

EDC releases report on ferry service in New York.

University of Chicago's Mansueto Library by Murphy Jahn opens.

**Saarenin's Miller House opens to public as a house museum. (38)**

AN looks at the emerging market in Korea.

**Fernando Romero's Soumaya museum opens in Mexico City. (37)**

MoMA acquires Tod Williams Billie Tsien's Folk Art Museum. Its future remains uncertain.

Chicago Mayor Rahm Emanuel makes Bloomindale trail first term priority.

Feature story on highway removal, "Go Down Moses," is AN's most popular story online to date.

Snøhetta unveils addition to SFMoMA.

70 California state parks close due to budget cuts.

San Francisco Board of Superisors give approval Treasure Island plan.

Maxxi museum launches Young Architects Program.

East River esplanade opens.

Rogers Marvel wins competition to revamp White House park

Studio Gang wins skyscraper in Lexington, KY, which is ultimately abandoned.

Tornado destroys Joplin, MO.

LA Metro initiates Union Station masterplan competition.

LA modifies parking requirements.

**Safdie's Kaufman center opens in Kansas city. (41)**

Adrian Smith + Gordon Gill to design Kingdom Tower in Saudi Arabia, the world's tallest skyscraper.

Douglas Garofalo dies.

St. Vincents service building to be demolished for West Village park.

**Via Verde, an affordable sustainable housing development by Grimshaw and Datner, opens in the Bronx. (42)**

Jeanne Gang wins a MacArthur "genius grant."

Chicago plans bike share program.

Bertrand Goldberg retrospective opens at Art Institute.

Young architects push to turn an abandoned tunnel into the "Low Line," an underground park for Manhattan's Lower East Side.

LA starts parklets program.

Potzamparc loses Academy of Motion Pictures Museum due to costs.

Theaster Gates transforming abandoned public housing in Chicago into affordable artists housing.

Gehry Technologies launches.

Zaha Hadid house approved in La Jolla, California.

San Francisco initiates climate change plan.

3700 acre park system in Louisville, Kentucky created.

**Clyford Still Museum by Allied Works opens. (42)**

Isabella Stewart Gardner Museum opens. (43)

**Paul Rudolph's Orange County Government Center threatened. (44)**

LA expo line opens in LA.

Finacial scandal rocks the GSA.

Three teams win National Mall competition.

Snøhetta selected for Times Square redesign.

Major plan for Wolf Point in the Chicago River

Grimshaw and Gruen take LA Union station masterplan.

AN examines transit expansions up and down the West Coast.

Dia art museum reopening in Manhattan.

Chicago builds its first parklets

LA's Grand Park opens.

Mixed-use project over DC's Union Station railyards unveiled.

MoMA and Columbia acquire Frank Lloyd Wright archive.

Olin redesign of Metropolitan Museum Plaza approved.

David Adjaye libraries open in DC.

**SHoP's Barclays Center opens in Brooklyn. (46)**

Kansa City creates land bank.

Foster wins competition for office tower on Park Avenue.

Three mega towers by Gehry unveiled in Toronto.

**SANAA to build serpentine pavilion in New Caanan, CT. (45)**

Worlds tallest Ferris Wheel planned as part of new development on Staten Island.

Louis Kahn's FDR Four Freedoms Memorial opens.

Neil Denari wins Keelung Harbor competition.

HNTB wins Sixth Street viaduct competition.

AN devotes full issue to landscape architecture.

New plan for Hudson Square neighborhood in Manhattan.

Nelson Byrd Woltz designing Hudson Yards public spaces.

Studio Gang to make New York debut with High Line project.

Piano/Pali Academy of Motion Pictures Museum unveiled.

Chicago initiates next six segments of Riverwalk.

Statue of Liberty opens and closes days later due to Hurricane Sandy.

Hurricane Sandy hits, decimating swaths of NY and NJ.

New York City considering massive floodgates.

Snøhetta unveils design for Warrior arena in San Francisco.



# WHERE WE'RE HEADED

AN'S EDITORS ASKED NOTABLES IN THE FIELD WHAT THE NEXT DECADE HOLDS FOR ARCHITECTURE.

**JOHN CETRA, CO-FOUNDER AND PRINCIPAL, CETRARUDDY, NEW YORK**

The big question on the horizon for us is who's going to be the new mayor of New York City? Having a mayor who was not a politician for 10 years has set a tone for the city. I think Bloomberg has always done what he thought he could do for development. Who's going to carry that into the future? That's a big question.

What I see as another major thing is how young people have moved into the city and are staying here. They don't want to leave for the suburbs, but they need a certain kind of place to live. There's a real desire to find the kind of home that's appropriate for families. People want to lay down roots in neighborhoods. That's going to transform the city in major ways, and will increase the need for schools and recreation. That's a big factor for the future.

**JEAN DUFRESNE, PRINCIPAL, SPACE ARCHITECTS + PLANNERS, CHICAGO**

I'm one of the biggest cheerleaders for small firms. I can't believe I'm saying it but the downturn of the economy kind of cleaned house a little bit. The strong survived and it forced people to be smarter, leaner, and more effective. The people smart enough to diversify survived as well. I don't think there's an eagerness among small firms to become anything bigger than what they are. The big firms want to be the next SOM—that's fine, they can have that. I believe you'll see more small firms doing larger projects. The overall trend in society is toward locally focused responses to things—like local food. Having a human contact will speak to the services of a small firm. If you hire a small firm you will get to meet the principal, for example. I think that will translate into design over time.

**DOUG FARR, PRINCIPAL, FARR ASSOCIATES, CHICAGO**

Many of society's most vexing issues—climate change, automobile-dependence, and even political fragmentation—are the result of poor design of the built environment. The remedy? More and better design! But by better design I do not mean the parlor games played out in architectural magazines where style trumps content. Based on architect's unique skills in persuasion, design, and project execution, I believe we have been called to lead society through a design revolution to a preferred future where we reside in living cities—beautiful, highly-integrated, choice-rich places that make sustainable living convenient and happiness and health the norm.

**EVA FRANCH I GILBERT, DIRECTOR, STOREFRONT FOR ART AND ARCHITECTURE, NEW YORK**

In the near future architects will be seminal figures in the construction of public life; from media platforms to global networks

to buildings, cities, and natural territories. Architects will be key figures in re-envisioning structures of power—cultural, economic, and political—by constructing a world that does not try to just simply serve or find solutions, but to re-imagine and ultimately construct new vectors of desire.

**DAVID GILES, RESEARCH DIRECTOR, CENTER FOR AN URBAN FUTURE, NEW YORK**

One way architecture is changing rapidly is that it's moving towards more entrepreneurship. It has less to do with design aspects and much more about how practices are organized. Trends are moving towards smaller practices. I think you're seeing more architecture students graduating and really wanting to start their own firm. The most high profile firm in terms of entrepreneurship is SHoP. They have a real estate arm, a building technology arm that is breaking off as its own company, and a software development arm. They are developing all these spin-off businesses. I think you are going to see more of this and see more architects working in new ways to develop market solutions for a variety of different things.

**GENE KOHN, CHAIRMAN, KOHN PEDERSEN FOX ARCHITECTS, NEW YORK**

I'm an optimist in general. Frankly, when you think about it, we've been through some tough times since 2008, but even the years before were not boom years for architects in the U.S. So I think maybe it's time for things to pick up here. If the government can settle in and congress decides to work with the president, the U.S. is anxious to grow. Developers are anxious to develop. Corporations need new space. They've saved their money over the past few years. As the U.S. gets stronger, things improve around world, both in Asia and in Europe. China will continue to be strong. Europe has bigger problems and will have a longer haul, but there will still be opportunities in the UK and Europe. The Mideast will also continue to have growth, though there's turmoil there that can slow things down.

What's that means for architects? It's going to cause expansions for a lot of companies and need for more space. The private sector corporate market will grow with new kinds of corporations, new ideas, and the need for new kinds of facilities. Technology only gets bigger more important. It will cause other types of companies to grow. Health care will be a big one. You will see lots of hospitals getting built to respond to the changing needs of health care. The emphasis on education will continue to grow, creating the need for new universities as well as elementary schools. And as the population continues to expand there will be new housing needs. If you look at these different areas, it's going to be a lot of work for all kinds of different people. It's good news for architects and planners.

**JACKIE KOO, PRINCIPAL, KOO AND ASSOCIATES, CHICAGO**

In the next ten years, I think design thinking—the ability to creatively solve problems and embrace innovation—will be the primary means of differentiating yourself, especially as a smaller firm. This will change our roles as architects to areas that we have not touched in the past. The most

successful firms are those that have used design thinking to expand their services to include things not traditionally considered part of architecture practice.

**GREG LYNN, PRINCIPAL, GREG LYNN FORM, VENICE, CALIFORNIA**

I think you're going to see architects doing things in non-building-industry settings more and more. Not based on their virtual skills—their ability to draw before they make—but on their ability to make one-of-a-kind complex buildings out of standard off the shelf components.

I think the nature of what we do will expand into a lot of fields and we'll be relevant in a lot of ways. At the same time, the country doctor that's good at everything is already disappearing. The way our field is broken into so many specializations you can see it happening. I think in terms of fabrication everything is already very industrialized. What's happened in the last 10 or 15 years is designers have begun to talk to industry in a more creative way. I don't think you'll see big leaps. I think fabrication is probably as innovative as it's going to get. But with digital design tools and digital manufacturing tools, that loop is closing very quickly, so we'll have more access to that. To me what's more interesting is the logistics of things not the forms of things. We will begin to talk straight to the manufacturer. I think soon you'll see somebody of a Thom Mayne status doing design build.

**ERIC OWEN MOSS, FOUNDER AND PRINCIPAL, ERIC OWEN MOSS ARCHITECTS, CULVER CITY, CALIFORNIA**

I think the question of what's next is the wrong question. The question of what's next presumes that a sophisticated mind will know what's next. It's easy for someone to say it's about the digital advances or the integration of sustainability or of skin systems or about big scale infrastructure projects, or if it's about how avant garde architecture is dead.

It's always easy to listen for something you know or you recognize. The point there might be you're going somewhere you've already been. If you want to go somewhere you haven't been you have to go for something you haven't heard. I think the trick is to teach people or to give people the tools to listen for what they haven't heard. Out of that capacity could come the next steps. I think when something can be taught and learned as a fresh point of view it's over. What you're looking for is something that hasn't been taught and hasn't been learned.

You can provide a critical skepticism so you don't just reiterate what you know. You try to undo as much as you try to replicate and implement. I think you have to be comfortable being uncomfortable. Most people are comfortable being comfortable. They're looking for comfort and dependability. I'm looking for something else.

**JOHN PETERSON, PRESIDENT, PUBLIC ARCHITECTURE, SAN FRANCISCO**

I think we'll see the mainstreaming of socially engaged work. We'll continue to see pro bono service become entrenched within the profession. We're going to see the social sector as a mainstream client. There's going to be a much bigger

engagement between the non-profit sector and the architecture world. The social sector is a \$1.8 trillion revenue economy and I think we're going to see the social sector start spending some of that \$1.8 trillion on design services.

I also think you're going to see a transformation in large firms addressing social issues. But when you serve underserved populations you're dealing with populations you don't have experience with. I think there will be roles in firms that are much more aware of how you go in to populations that are unlike theirs and be effective. I think that's going to be part of a big education that architects are going to go through in the next ten years. I think there's going to be another type of service provider that will provide services to big firms. I think there will be large to medium sized firms who will want to participate in places like Haiti and other places where there are a lot of opportunities to be effective. They can't just fly in and do impactful work. They need somebody on the ground who knows the culture and has the connections.

I also think we'll see a much more formal integration of socially conscious architects in schools. Now it's ad hoc and not clear what schools are about. It's the same thing that happened with sustainability a few years ago. Now every school says they care about it.

**ANDREW WALLEY, INTERNATIONAL CHAIRMAN, GRIMSHAW, NEW YORK**

Looking backwards, there has been an over-dependence on the search for iconic architecture and the flawed idea that that can be a catalyst for change. There is opportunity there, but I think as architects we have to have a deeper awareness of social and environmental realities. In the past decade architecture became a branding tool and buildings became trophy handbags. It turned architecture into a shallow thing, offering visual impact and nothing more. I hope that what happens is there is a great awareness of the challenges we face and we start producing more efficient architecture.

**MIKE LYDON, PRINCIPAL, THE STREET PLANS COLLABORATIVE, NEW YORK**

In the last few years we've seen tactical urbanism move from an unnamed, unrecognized nascent movement, to one that is becoming embraced by the planning, architecture, and design fields. I believe this is a positive trend, as cities and citizens are now using the idea to increasingly collaborate in making urban neighborhoods more livable and accessible. That said, we still hear from a lot of cities and neighborhood activists who have a great interest in using tactical urbanism to test out physical changes and build participation and consensus, but have little understanding on how to integrate this way of working into a formal planning process. In the coming years I believe we'll see a number of cities figure out how to solicit and embed tactical urbanism into the project delivery process for projects of a certain type and scale. We think this will only be supported by the continued rise of trends like the sharing economy and collaborative consumption, open government, and demographic shifts to walkable neighborhoods.



DECEMBER

WEDNESDAY 12  
**LECTURE**  
**The New Future of Design**  
6:30 p.m.  
Parsons The New School  
for Design  
Tishman Auditorium  
66 West 12th St.  
New York  
newschool.edu

THURSDAY 13  
**EVENT**  
**Superstorm Sandy:  
Response and Recovery**  
6:30 p.m.  
Cooper-Hewitt Design Center  
111 Central Park North  
New York  
cooperhewitt.org

**EVENT**  
**Sink or Swim (SoS):  
Principals and Priorities  
in a Post-Sandy Era**  
8:30 a.m.  
Museum of Jewish Heritage  
36 Battery Pl.  
New York  
events.gsapp.org

**LECTURE**  
**Bernard Maybeck:  
Architect of Elegance**  
2:00 p.m.  
AIA San Francisco  
130 Sutter St.  
San Francisco, CA  
aiaf.org

**EVENT**  
**Critical Productive V2.1  
Post-Capitalist City?**  
7:00 p.m.  
Van Alen Books  
30 West 22nd St.  
New York  
vanalenbooks.org

**EVENT**  
**U.S.—Cuban Collaboration  
on the Restoration of  
Hemingway's Finca Vigia**  
6:00 p.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org

SATURDAY 15  
**EVENT**  
**Marshall Brown presents  
A Concept for Future  
Development: Sugar Hill Arts  
District Minority Report**  
1:00 p.m.  
Museum of Contemporary  
Art Detroit  
4454 Woodward Ave.  
Detroit, MI  
mocadetroit.org

WEDNESDAY 19  
**EVENT**  
**Perkins + Will**  
12:15 p.m.  
Chicago Architecture  
Foundation  
224 South Michigan Ave.  
Chicago  
architecture.org

SATURDAY 22  
**LECTURE**  
**Spotlight Gallery Talk:  
Oceanic Art**  
3:00 p.m.  
Law Building  
The Museum of  
Fine Arts Houston  
1001 Bissonnet St.  
Houston, TX  
mfah.org

WEDNESDAY 26  
**EVENT**  
**Architects Without Borders**  
6:00 p.m.  
AIA Portland  
403 NW 11th Ave.  
Portland, OR  
aiaportland.org

JANUARY

WEDNESDAY 2  
**LECTURE**  
**Contemporary Galleries:  
1980–Now**  
11:30 a.m.  
Museum of Modern Art  
11 West 53rd St.  
New York  
moma.org

THURSDAY 2  
**LECTURE**  
**Art as Idea: Conceptual  
Art in the Collection**  
1:30 p.m.  
Museum of Modern Art  
11 West 53rd St., New York  
moma.org

TUESDAY 8  
**LECTURE**  
**Intro to SketchUp for  
Design Professionals**  
4:00 p.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org

**LECTURE**  
**Designing Big in  
Small Spaces**  
6:30  
Town Hall  
1119 Eighth Ave.  
Seattle, WA  
seattlearchitecture.com

THURSDAY 10  
**LECTURE**  
**Learning Environments for  
Special Needs: Places that  
Comfort and Challenge**  
6:00 p.m.  
AIA New York  
536 LaGuardia Pl.  
New York  
cfa.aiany.org

SATURDAY 12  
**WITH THE KIDS**  
**On The Face of it:  
Portraits Family Day**  
11:00 a.m.  
Figge Art Museum  
225 West Second St.  
Davenport, IA  
figgeartmuseum.org



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Chris McCaw's continuing work on *Sunburned*, a series of photographs that began in 2006, will be displayed in his solo exhibit *Marking Time*. By combining a large-format camera with a high-tech lens normally used for military surveillance and inserting expired gelatin silver photo paper, McCaw captures images of the sun, exposing the paper from anywhere between 15 minutes to 24 hours. The extended exposures intensify the sun's rays on the photo paper burning holes on the photographs. Thus, McCaw is able to capture and track the earth's orbit around the sun. His photographs are taken at various locations across the globe including the Galapagos, the Sierras, and the Arctic Circle, enabling him to capture different rotations of the sun due to solar eclipses or equinoxes. In his image *Sunburned GSP #429 (North Slope Alaska, 24 hours)* McCaw captures the trajectory of midnight sun during the Arctic Circle's summer solstice. The sun's path dips to the horizon line then rises, marking the beginning of a new day.

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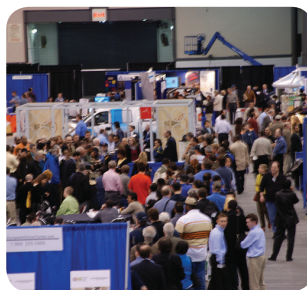
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COURTESY 16 ACRES THE MOVIE

## PRIME REAL ESTATE

*16 Acres*  
Directand edited by Richard Hankin, Written by Matt Kapp, and Produced by Mike Marucci  
[www.16acresthe movie.com](http://www.16acresthe movie.com)

On September 11, 2012, no politicians spoke at Ground Zero. That absence contrasted with 2011's tenth "Tin" Anniversary event, when Michael Arad's Memorial Plaza opened, with speeches by Presidents Obama and Bush, governors Christie and Cuomo, former mayor Giuliani, and former governors Pataki and DiFrancesco. What came next, however,

was considerably less uplifting: the freezing of funds for the 9/11 Memorial Museum, marking the continued dysfunctional normal for the World Trade Center site, which has been rebuilding since the attack in 2001.

Now, after seeing the intelligent documentary *16 Acres*, which opens with Bob Dylan's "Everything is Broken," we come to under-

stand what is behind the saga of building at Ground Zero.

The film was shown at the Architecture & Design Film Festival, in New York in October. Our main guides through this feckless roundelay are two journalists, Philip Noble, author of *Sixteen Acres: Architecture and the Outrageous Struggle for the Future of Ground Zero* (2004), and Scott Raab, who has written about the site for *Esquire* since 2005. With a wicked sense of humor and resigned irony, these keen observers analyze and synthesize the actions, decisions, and motivations of a parade of characters. Interviewees include George Pataki, Larry Silverstein, Danny Libeskind, Roland Betts (Lower Manhattan Development Corporation-LMDC), Janno

Lieber (WTC Properties), Kenneth Ringler (Port Authority), David Childs (SOM), Michael Bloomberg, Rosaleen Tallon (family member), Chris Ward (Port Authority), and Michael Arad.

It's an impressive collection, but obvious omissions include Paul Goldberger, who wrote his own book, *Up From Zero: Politics, Architecture, and the Rebuilding of New York*, (2005) about the same subject; John C. Whitehead, chairman of the World Trade Center Memorial Foundation and chairman of LMDC; and former New York Governor Eliot Spitzer.

Telling this story in film brings these personalities and their motivations to vivid life and shows their true colors (Pataki as a political opportunist and obstructionist, Silverstein as a sometimes tone-deaf-but-earnest businessman). Then there are the made-for-the-camera, fig-leaf media events like the laying of a cornerstone on July 4, 2004 (an irrelevant act, as cornerstones are not used in modern skyscrapers). That event had been prompted by Pataki's re-election campaign and the Republican National Convention.

Subsequently, the cornerstone's siting drew objections from the New York Police Department as too vulnerable, and was moved. As a result, the Freedom Tower scheme had to be scrapped and redesigned. (The irrelevant cornerstone was finally removed and now sits behind the engravers' headquarters on Long Island. Raab, meanwhile, fantasizes a scene of dumping the rock on Pataki's front lawn, ringing the doorbell, and racing away as fast as possible.)

Along with fantasy, the film lets us steep ourselves in the site itself, via reminders of the fits and starts of building at Ground Zero, the alphabet soup of stakeholders, the complicated rebuilding efforts. In contrast, 7 World Trade, also designed by David Childs and sited directly across the street, involved only Larry Silverstein and the Port Authority and was completed in 2006.

After the destruction of the twin towers, an immense architecture and planning opportunity arose for the city on what Raab called "perhaps the most valuable 16 acres on the face of the earth...at the center of the cosmos and fair game." **continued on page 26**

## CULTURAL ARTIFACT OR EYESORE?

*Signs, Streets, and Storefronts:  
A History of Architecture and Graphics along America's Commercial Corridor*  
Martin Treu  
The Johns Hopkins University Press  
\$49.95

What a tremendous beating the business sign has taken over the years. Considered horrendous eyesores, business signs have been overwhelmingly pervasive, their placement chaotic and untidy—yet they have been a necessity of Main Streets and other commercial corridors across America. The storefronts that have supported them and the streets that have shored up those shops fared better in the preservation of our towns and cities, but the signs, those damn signs.

Martin Treu takes us on a marvelous journey through American history from 1700 to 2010 by way of its signs, streets, and storefronts. These artifacts do not speak but have long stories to tell. Distinguishing the causes of progress and regress in our town centers, Treu points to the advertiser and the customer, the

designer and technology, with a bit of civic and/or governmental oversight thrown in when the marketplace does not police itself well.

In tackling today's quest for historic preservation, Treu argues that, in an effort to preserve a long ago past, we are often too quick to strip clear our nearer history. What, after all, deserves to be preserved? Buildings (sans signage) from the 1950s? The 1920s? When a building built in 1880 is being restored, to which decade do we restore it? Preserving and restoring can sometimes also mean erasing.

From the beginning, signs have been necessary to identify the activity of commercial establishments. Taverns, lodgings, and mercantile buildings were not structurally different from residences; therefore they

needed to be distinguished from one another. With the general population not yet literate, it was necessary that signs be illustrative.

Throughout the book, we also witness signs and storefronts going through transformations as technology advances. An opaque, pigmented glass called Vitrolite dressed 1880s Italianate architecture in dazzling new outfits. In the 1920s, the electric light bulb lit up Main Street's signs across the country with bright calling cards. The advent of the automobile demanded that the business sign become larger in order to be read by passing motorists. Representational architecture, such as the towerlike restaurant buildings of White Castle, beckoned drivers to take notice.

The government also played a role, when its response to the Great Depression altered our discernable vista. The Federal Housing Administration provided insured loans for the modernization of existing buildings—the hope being that modernization would prompt building activity, put money back into circulation, and allow people to get back to work. Across the nation, from small towns to large cities, Main Street was getting a makeover, the thinking being that a better-looking store would attract customers.

After America climbed out of the Depression and returned from the War, the country went on a two-decade long prosperity binge. Everywhere—from architecture to automobiles, trains, and yes, even signs—the design mood was built on speed and the future. The shapes of signs implied movement and energy. Streamlined buildings symbolized progress. Restraint was not in the vocabulary until people became unnerved by the tangled visual landscape.

The 1960s and 70s sought to reverse that trend and reflect the era's sensibilities by dressing buildings in the warm earth tones characteristic of the time. Then the preservationist movement of the 1980s and 90s peeled back a building's slip-covering to its original facade, this time, sans signage. That was a very big mistake, according to Treu.

The author cites Michael Auer's thoughtful 1991 presentation brief for the National Park service: "Signs speak of the people who run the businesses, shops, and firms. Signs are signatures. They reflect the owner's tastes and personality. They often reflect the ethnic makeup of the neighborhood and its character as well as the social and business activities carried out there. By **continued on page 26**





COURTESY 16 ACRES THE MOVIE

**PRIME REAL ESTATE** continued from page25 But the ensuing saga can now be viewed only as a series of scrambled opportunities and mixed messages.

These skeins are effectively sorted out in this smart film. Nobel highlights that these yet-to-be-built office buildings were being asked to embody the nation's collective response—defiant renewal, a symbol of vengeance, and a symbol of healing. But as Paul Goldberger said in his book, "The greatest conflict was not between those who wanted to build and those who wanted the site to remain empty but between those who saw the priority of new construction on the site as primarily commercial and

those who saw it as primarily symbolic and cultural." Rather than void the pre-existing agreement with the leaseholder and rethink the use of the 16 acres, the arrangement remained, thus dictating that the rebuilding utilize the equivalent space for the same designated purposes.

A prime example of the zig-zag trajectory is the competition for the master plan (largely interpreted as the design of buildings themselves), which turned out to be a charade. First, the LMDC, created by Pataki and Giuliani to oversee the rebuilding, chose a design by THINK (Shigeru Ban, Frederic Schwartz, Ken Smith, Rafael Vinoly). Pataki, however, disregarded the agency's choice

and instead selected Libeskind's proposal.

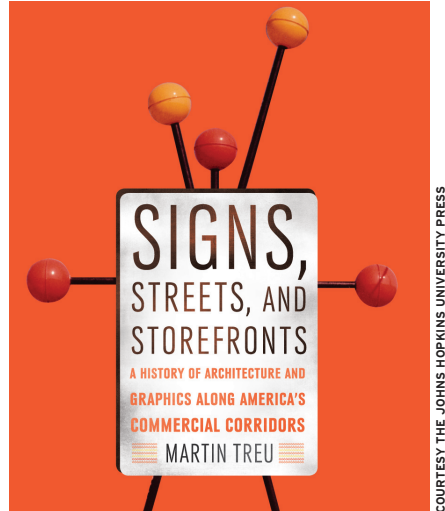
Yet neither THINK nor Libeskind had the chance to realize their schemes, since leaseholder Larry Silverstein, who was paying for the rebuilding (as well as \$10 million per month in rent to the Port Authority whether any buildings existed or not), wanted his own architect, David Childs. A shotgun marriage between Liebeskind and Childs didn't work. Nobel tells the story of how SOM staff removed the large illuminated model of the Freedom Tower while it was being displayed at yet another Pataki press conference, this one at Federal Hall.

The last Libeskind remnant—a "stick on top," reaching to the symbolic 1776 feet—was even lopped off as the model exited the hall, never to be seen again.

Michael Arad, who had to make his own compromises on the memorial, said, "It's easy to think about all of the strife, all the disagreement, to focus on this didn't go right, that didn't go right...Actually, in the big picture, something did go right, really right."

At present, four towers are in various stages of completion on the 16-acre site: 1 World Trade (no longer called the Freedom Tower), by David Childs; 2 World Trade, by Norman Foster; 3, by Richard Rogers; and 4, by Fumihiko Maki. As Philip Nobel said, "It's an incredibly healthy thing that the city responded to September 11 in classic New York fashion by beating each other up, and grandstanding, and political manipulation. And you can say, 'Oh, that's awful,' or you can say, 'What a wonderful thing that New York healed this big wound with more New York.'" Let's hope that it's worth the wait.

**SUSAN MORRIS IS A FREQUENT CONTRIBUTOR TO AM.**



COURTESY THE JOHNS HOPKINS UNIVERSITY PRESS

**CULTURAL ARTIFACT OR EYESORE?** continued from page25 giving concrete details about daily life in a former era, historic signs allow the past to speak to the present in ways that buildings by themselves do not. And multiple surviving historic signs on the same building can indicate several periods in its history or use."

Mr. Treu engages many of the voices that help shape the discussion of America's main streets, from Robert Venturi and Kevin Lynch, to Rayner Banham, Ian Nairn, Peter Black, and more. Perhaps a thought or two from Gabriel Esperdy, M. Christine Boyer, or Dolores Hayden would have added more layers to his very rich topic. But, still, his vivid descriptions and ample photographs support his even-handed entreaty to please, please, consider the sign.

**ANN WEISER IS A NEW YORK-BASED CRITIC.**

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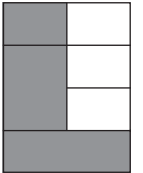
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Clockwise from top left: Stops on this year's Archtober include the Center for Global Conservation; FDR Four Freedoms Memorial; Saarinen's TWA Terminal; the Seagram Building.

at an international scale. These celebrations offer an interesting "chicken-and-egg" conundrum: were they so successful because the importance of architecture is well appreciated in New York and Beijing, or did the events further the dialogue? I suspect that the precedent condition of the former may well have helped the latter, and made a dialogue about architecture rise ever so slightly in the consciousness of the city. For instance, the world's architects love to build in New York when they can, and most of my students aspire to practice there after graduation. There's no architecture "branding" problem there. But if Archtober/Design Week were happening simultaneously in Chicago, San Francisco, Los Angeles, London, Sao Paulo, and—perhaps most importantly—Washington all at the same time, the public and elected officials together could truly appreciate why building is so important to the future of our cities as well as to domestic and global economic vitality.

To be clear, however, I am not advocating for the creation of some sort of "architectural prom committee" for the world's cities. Too often, architects plead to be understood and appreciated without constructing an argument about the importance of their work to the general public, which overwhelmingly neither understands, considers, nor (dare I say) *appreciates* good design. Instead, to scale "International Design Week" requires that the architecture and design community build a compelling case for the central role of design, architecture, and building in driving the economy, competitiveness, and protecting the environment. In the age of digital representation, big data computational analysis, and the increasing ability to predict and measure the behavior of design before it is built, this argument is far easier to make than it might have been even five years ago. Excellent design can be the result, rather than the exclusive objective, of that work. Perhaps someday architects can look forward to an "International Archtober" as a celebration of design's central role in improving the world's environment, economy, and the lives of its citizens.

**PHIL BERNSTEIN IS AN ARCHITECT AND A VICE-PRESIDENT AT AUTODESK. HE TEACHES PROFESSIONAL PRACTICE AT THE YALE SCHOOL OF ARCHITECTURE**

# ARCHITECTURE AND DESIGN: MATTERS OF THE ECONOMY

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organizers of both recognize the fiscal and commercial power of architecture and design.

It wasn't so long ago when discussions of design and economy never intersected in any meaningful way. Vigorous building is an engine for growth and provides the very infrastructure for the economy to operate, yet national discourse rarely acknowledges the integral importance of design and construction to economic competitiveness. Despite its critical role in providing jobs, there is no government building policy, nor is the industry represented meaningfully at the highest levels of government here in the United States. As the majority of the world's population moves into cities—and the buildings in those cities are largely responsible for our energy and carbon challenges—the need to understand, celebrate, and encourage design is critical, and not just as an employment avenue for architects and engineers.

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prescient observation given that 2006 was before the peak of China's power as a manufacturing center and long before Chinese manufacturing jobs began to move to cheaper locations in Southeast Asia. Increasing design and innovation capabilities is now a well-understood strategy for supporting a maturing economy where the workforce is increasingly educated and middle-class. It is certainly heartening to see architecture and design begin to take the stage along with iPads and apps as a potent vector for moving the economic needle. In many ways, New York sees itself as the "Silicon Valley" of U.S. Design, and events that celebrate the value of design (i.e. Archtober) engage the public—and the folks who are elected by them—in that dialogue.

Beyond the publicity and any political hype, though, the immediate benefits to designers from these events are apparent. For example, according to the *Wall Street Journal*, last year's Beijing Design Week generated almost \$25 million in direct business to China's emerging design community along with tremendous exposure to boot.

When "Designed in China" is stated government policy, wallets are enlarged. But even more significantly, the Chinese want to establish a "creative class" that they believe is critical to establishing themselves as both an intellectual and economic superpower. As hundreds of millions of Chinese citizens move to their cities, that creative class will be largely responsible for making the world in which future China will live. That good design is starting to become government policy is only logical—and cause for optimism about our global future.

But how do we take the idea of Archtober and Beijing Design Week—and their real implications for cities and the economy—and scale it worldwide? We need to meet at the intersection of the New York and Beijing ideas, highlighting and celebrating the importance of architecture and design in concert with a government that understands and supports its economic, environmental, and societal relevance. This means acknowledging architecture and design with more than just marketing, and instead with policy and leadership





Clockwise from top left: Stops on this year's Archtober included the Center for Global Conservation; FDR Four Freedoms Memorial; Saarinen's TWA Terminal; the Seagram Building.

at an international scale. These celebrations offer an interesting "chicken-and-egg" conundrum: were they so successful because the importance of architecture is well appreciated in New York and Beijing, or did the events further the dialogue? I suspect that the precedent condition of the former may well have helped the latter, and made a dialogue about architecture rise ever so slightly in the consciousness of the city. For instance, the world's architects love to build in New York when they can, and most of my students aspire to practice there after graduation. There's no architecture "branding" problem there. But if Archtober/Design Week were happening simultaneously in Chicago, San Francisco, Los Angeles, London, Sao Paulo, and—perhaps most importantly—Washington all at the same time, the public and elected officials together could truly appreciate why building is so important to the future of our cities as well as to domestic and global economic vitality.

To be clear, however, I am not advocating for the creation of some sort of "architectural prom committee" for the world's cities. Too often, architects plead to be understood and appreciated without constructing an argument about the importance of their work to the general public, which overwhelmingly neither understands, considers, nor (dare I say) *appreciates* good design. Instead, to scale "International Design Week" requires that the architecture and design community build a compelling case for the central role of design, architecture, and building in driving the economy, competitiveness, and protecting the environment. In the age of digital representation, big data computational analysis, and the increasing ability to predict and measure the behavior of design before it is built, this argument is far easier to make than it might have been even five years ago. Excellent design can be the result, rather than the exclusive objective, of that work. Perhaps someday architects can look forward to an "International Archtober" as a celebration of design's central role in improving the world's environment, economy, and the lives of its citizens.

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Lutron lighting controls and sensors **save up to 65% of lighting energy.\***

- **Wireless** – simplifies installation and minimizes disruption
- **Flexible** – for easy retrofits or new construction
- **Expandable** – add to a system or reconfigure at any time

“Lutron products are state-of-the-art, cost effective, and architecturally beautiful. We worked with Lutron to develop wireless solutions for the Empire State Building — now you can buy our choice for energy-saving light control.”

**Anthony Malkin**  
Empire State Building Company

## Empire State Building sustainability goals

Building energy reduction	38%
Building carbon emission reduction (over the next 15 years)	105,000 metric tons
Annual building energy bill reduction	\$4.4 mil

## Lutron contributions toward overall goals

Projected lighting energy reduction	65%
Projected lighting controls installed payback	2.75 years**

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\* Compared with manual (non-automated) controls, up to 65% lighting energy savings is possible on projects that utilize all of the lighting control strategies used by Lutron in the ESB project (occupancy sensing, high-end trim, and daylight harvesting). Actual energy savings may vary, depending on prior occupant usage, among other factors.

\*\* Estimates based on Lutron controls installed in ESB pre-built tenant space. Payback claims assume 65% reduction in energy costs and energy rates of 22 cents per kWh. Actual payback terms may vary.

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